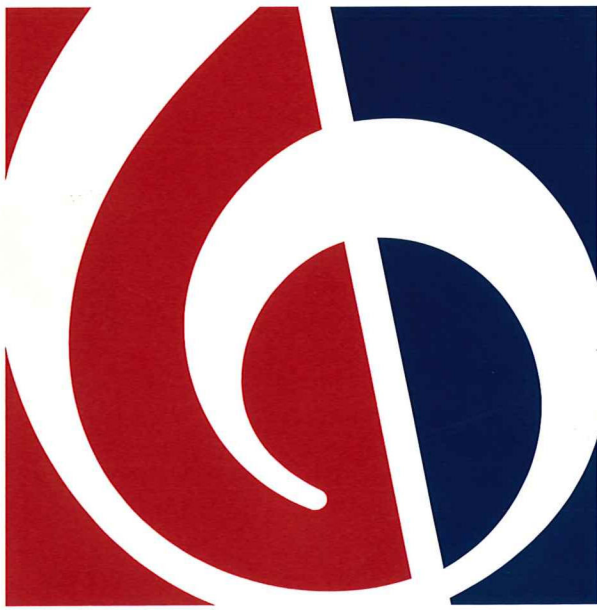


CD 2004--20/21

FACULTY *of* MUSIC



2003-2004

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, February 7, 2004
8 pm. MacMillan Theatre

University of Toronto
Faculty of Music
Presents

Symphonic Band & Wind Ensemble

Jeffrey Reynolds & Denise Grant, conductors

PROGRAMME

Symphonic Band - Jeffrey Reynolds, conductor

Julie Giroux
(b. 1961)

Tiger Tail March

Howard Cable
(b. 1920)

Ontario Pictures

1. Downbound from Thunder Bay
2. Point Pelee
3. Old Fort Henry

Donald Coakley

Lyric Essay

Morley Calvert
(1928-1991)

Romantic Variations

Frank Ticheli
(b. 1958)

Blue Shades

INTERMISSION

Wind Ensemble - Denise Grant, conductor

Joseph Schwantner
(b. 1943)

and the mountains rising nowhere
Ben Smith, piano

Aaron Copland
(1900-1990)
trans. Hunsberger

Quiet City
Stephanie Crabb, trumpet
Kristina Gill, English horn

Jacques Castérède
(b.1926)

Divertissement D'Été

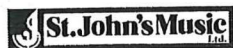
1. La Plage
2. Pêche Sous-Marine
3. Marche

Adam Gorb
(b. 1958)

Awayday

This concert is made possible with the generous support of Yamaha Canada Music

St. John's Music is a major supporter of wind performance and music education
at the University of Toronto



Programme Notes

Tiger Tail March

Julie Ann Giroux was born in 1961 in Fairhaven, Massachusetts. She received her formal education from Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Although an accomplished performer on piano and horn, her first love is composition. She began playing the piano at the age of three and published her first piece at the age of ten. In 1985, she began composing, orchestrating, and conducting music for television and films and now has over 100 film and television credits. She has received three Emmy Awards. *Tiger Tail March* was composed in 2000 in honour of noted Wind Band conductor and educator Dr. Harry Began. The rhythmic complexity and harmonic variety is unusual for a march (try marching to 2/4-5/8-6/8!) expressing the composer's impressions of her mentor. Giroux describes the piece as "light, articulate, funny, tricky, bold, joyful and honorable. An unusual march for an unusually gifted musician."

Ontario Pictures

Howard Cable is one of Canada's best known conductors, arrangers and composers. Cable studied with Sir Ernest MacMillan, Ettore Mazzoleni and John Weinzwieg. He was CBC radio's busiest conductor-arranger-composer and the Howard Cable Concert Band, featuring most of Canada's leading musicians, was heard nationally on the CBC and throughout the USA on the Mutual Radio Network. *Ontario Pictures* premiered July 1, 1986 at Expo 86 in Vancouver. The Ontario Arts Council funded the Northdale

Concert Band to commission the work; it was later published by Northdale Music Press. Toronto Star music critic William Littler referred to the piece as "brightly-painted sketches evoking the atmosphere of Thunder Bay, Point Pelee and the 19th century world of Kingston's Fort Henry." The composer has this to say about the music: "Each of the three pictures began with mental images and sense perceptions. I have had a lifelong fascination with the lore of the Great Lakes...there is irony in the fact that the piece began at a time when this mode of transportation was rapidly becoming obsolete. At Point Pelee one can find the quiet calm that leads to a oneness with nature. And there are millions of birds to give the tranquility a twinkle...the joining of sunlit, multi-coloured foliage with shining water suggested a warm afternoon Solo Trumpet, surrounded by woodwind filigree. To be inside Fort Henry in Kingston is to return to the past century and to feel the frontier as it was around 1840. For that is the year my great-great-grandfather was stationed there with the British Army...in the March I have tried to capture the feel of the Empire 100 years ago. History tells us that the Fort maintained the alert, ready to repulse an invader - who never came."

Lyric Essay was composed by Donald Coakley as a commission for the Bliss Carman Senior School Band. It is one of those rare works that can be performed by a range of players from a senior school band (albeit a very good one) to an advanced wind ensemble. (*Lyric Essay* has been recorded by the Edmonton Wind Ensemble.) Coakley, a native of Cambridge,

Ontario, was for many years the Coordinator of Music for the Scarborough Board of Education. His musical education took place in the United States; at the Crane School of Music in Potsdam, New York; at the Esther Boyer College of Music at Temple University in Philadelphia, Pennsylvania; and at the Philadelphia Conservatory of Music. In the latter instance, Mr. Coakley was a student of the American composer Vincent Persichetti. Many of his compositions reflect his commitment to music education and are directed toward the capabilities of student ensembles on the elementary, secondary, and university levels. As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers, Authors and Music Publishers of Canada. *Lyric Essay* is a reflective work, featuring rich clarinet choir sonorities and sombre brass tutti's.

Romantic Variations

Morley Calvert (1928-1991) was not only an acclaimed composer; he was also an outstanding teacher and conductor. Among his compositions are *Suite from the Monterey Hills* (1961), *An Occasional Suite* (1967) *Canadian Folk Song Suite* (1967). His *Introduction, Elegy and Caprice* was commissioned as the test piece for the first European Brass Band Championships at Royal Albert Hall in 1978. *A Song for Our Time* was performed by band and massed choir at the Canada Day celebrations in Ottawa in 1984.

Romantic Variations is an elegant, lyrical work in a style reminiscent of Tchaikovsky. It was commissioned in 1975 by the Youth Band of Ontario.

Blue Shades, by the American composer Frank Ticheli (b. 1958), combines a love of early jazz with a contemporary wind ensemble idiom. Composed in 1996, commissioned under the auspices of the Worldwide Premieres and Commissioning Fund, it is a three-part episodic composition based on jazz-influenced motifs and

themes, treated within the context of soloists, chamber groupings and tutti wind ensemble. The work is not a blues but is heavily influenced by the flatted 3rds, 5ths and 7ths and other timbral effects of that idiom. The composer writes that "...at times *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era."

and the mountains rising nowhere

Joseph Schwanter is a noted professor of composition and a Pulitzer Prize winning composer. His work, *Aftertones of Infinity*, (for orchestra), won the prestigious award in 1979. He is considered one of the most distinctive of modern composers, particularly in matters of colouristic imagination, virtuosic scoring, and special notation.

and the mountains rising nowhere emerged out of the composer's experience of writing for professional chamber groups. The work was dedicated to Carol Adler and to the performers of the premiere, the Eastman Wind Ensemble, where Schwanter was teaching at the time (1977). Although not specifically programmatic, the evocative imagery of the following poem by Adler provided inspiration for the composition:

arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

In addition to a large group of winds, the score calls for amplified solo piano, contrabass, and 46 different percussion

instruments. Tuned water goblets, whistling, and singing help to create a unique sonic tapestry.

Quiet City

Aaron Copland is synonymous with American music. His well-known theatre and ballet scores (*Billy the Kid*, *Appalachian Spring*, *Hoedown from Rodeo*) and orchestral works are woven into the fabric of the 20th century music scene. He created, enriched, and encouraged the repertoire, leading the way to a musical climate that was accessible to the American (and Canadian) people.

Quiet City was written in 1941 for trumpet and English horn soloists with orchestra. Donald Hunsberger, conductor emeritus of the Eastman Wind Ensemble, transcribed this beautiful work for wind ensemble in 1992. *Quiet City* is true to its name – beginning and ending with a stunning stillness before a conversation unfolds between a trumpet and an English horn.

Divertissement D'Été

Jacques Castérède was born in 1926 in France and he studied at the Paris Conservatory with Olivier Messiaen. The *Divertissement D'Été* (Summer Entertainments) is typical of the style for which Castérède is known – works that combine the nobility reminiscent of the French Baroque and energy of the 1920s. The first movement, *La Plage* (The Beach), features light melodies with fanfare-like answers in a variety of colours. *Pêche Sous Marine* (Fish Under the Sea), the second movement, is marked *lento e misterioso*. It is highly impressionistic, evoking the mysterious life and darkness under the sea. The final movement is entitled *Marche*. It is built on a simple motive heard first in the bassoons before being passed around the

ensemble. Throughout the work, Castérède writes atmospheric sounds for the harp and celeste, flutter-tongue in the brass, and combines interesting clusters of instruments, resulting in a unique and charming piece of music.

Awayday

Adam Gorb is a British composer who has been described as an “original voice” who we will be hearing more of. He began composing at the age of ten but began his formal training at Cambridge until the tutelage of Hugh Wood and Robin Holloway. He continued his training at the University of London and the Royal Academy of Music, where he won the Principal's Prize and graduated with highest honours.

Awayday was written in 1996 and was commissioned by Timothy Reynish and the Royal Northern College of Music Wind Ensemble. Gorb's interest in jazz is apparent in the first theme, which the trombones introduce after a slightly off-kilter introduction. This theme is interrupted regularly by an interlude fragment (a quarter note motive) that is finally presented in its entirety just before a more gentle second theme is introduced by the saxophones. The second theme is characterized by constant shifts in meter that highlight the importance of a diminished seventh chord. As these themes are developed, other fragmentary motives are introduced: a fanfare figure in the trumpets and horns, an aggressive descending figure in the low brass, a virtuosic rising figure in the saxophones and upper woodwinds, and a 3/4 section that lilts and sways before finding its way back to the duple meter. A rousing percussion bridge brings us back to the recapitulation and the piece drives to the end.



SYMPHONIC BAND

Jeffrey reynolds, conductor

Flute

Jennifer Pigott
 Antonia Kiouis
 Eun-Ji Park
 Megan Chang
 Cynthia Michaluk
 Amy Nathan
 Jana Foley
 Shannon Emmett

Oboe

Lissa Mangano
 Christina Chen

Clarinet

Ingrid Liao
 Sandra Kremer
 Thomas Grant
 Gabriel Estrin
 Carrie Andrews
 Julia Bisanti
 David Eastmond
 Heather Hale
 Kristen Au

Bass Clarinet

Julia Stroud (contrabass)
 Heather Hale

Bassoon

Iraj Tamandon-Nej
 Graham McDonough

Saxophone

James Wilkie (tenor)
 Allison Prole (alto)
 Jennifer Trueman (baritone)
 Emily Williams (alto)
 Kayla Garrett (alto)
 Vita Carlino (alto)

Trumpet

Rachel Malach
 Lauren Roszell
 Matthew Law
 Farishte Panthinaky
 Brad Harrison
 Joe Millones
 Jane Genge
 Ben Cheverie

Horn

Jason Austin
 James Gass
 Stephanie Perry
 Adam Gaw

Trombone

Jaci Simpson
 Michael Tutton
 Lukas Stephens
 Sarah Milford
 JP Brown (bass)

Euphonium

Kyla Jemison
 Meghan Allen

Tuba

Don Burns
 Antoine Buttigieg

Percussion

Steve Sajikowsky
 Laura Savage
 Daniel Cameron
 Angela Hsu

WIND ENSEMBLE

Denise Grant, conductor

Flutes

Laura Bates
 Sally Caryl
 Laura Chambers
 Esther Choi
 Emma Elkinson
 Hannah Rahimi

Oboe

Tyler Dunham (English horn)
 Christy Germscheid
 Kristina Gill (English horn)
 Tamsin Johnston

Bb Clarinets

Robin Cho
 Daniel Haznos
 Cory Ingram (Eb)
 Nina Penner
 Jovana Rosic
 Robert Spady

Bb Bass Clarinet

Katie Norman
 Patrick McGraw (contrabass)

Bassoon

Lance MacMillan (contrabassoon)
 Sandy Oh
 Becky Sajo
 Iraj Tamandon-Nej (contrabassoon)

Saxophones

Tristan DeBorba (alto)
 Julia Jung (baritone)
 Rafal Kazcor (alto)
 Becky Simpson (tenor)

French horn

Kellen Campbell
 Anna Smith
 Janette Struthers
 Carl Wells

Trumpets

Steve Abra
 Jeff Bryant
 Stephanie Crabb
 James Langridge
 Colin Medeiros
 Jason Young

Trombones

Sean DeGroote
 Joel Green
 Adam More (bass)
 Scott MacInnis (bass)

Euphonium

Meghan Allen

Tubas

Courtney Lambert

Doublebass

Cleo Brown

Piano

Ben Smith

Harp

Cecile Denis

Percussion

Richard Burrows
 Charlene Jack
 Mandy Lau
 Dan Morphy
 Kyoko Ogo
 Tricia Sautner

Director of Theatre Operaion

Fred Perruzza

Assistants

Ian Albright
 Bob Dunkin

Biographies

Jeffrey Reynolds has taught at the Faculty of Music since 1982. Prior to that he held positions as trumpeter with several orchestras, including the Victoria Symphony, the Orchestra of the Royal Winnipeg Ballet and the Stratford Festival Orchestra. He still works as a freelance performer in both the classical and commercial fields, appearing with the Hamilton Philharmonic, Kitchener-Waterloo Symphony, Canadian Opera Company and the Hannaford Street Silver Band, to name a few. Currently he is the Assistant Coordinator of the Performance Division, coaching chamber music and lecturing in music education and jazz history as well as maintaining a trumpet studio. He received his M.M. in Trumpet Performance from the University of Victoria and his Ph.D in the Philosophy of Music Education from the University of Toronto. Dr. Reynolds adjudicates at music festivals across the country and contributes articles and reviews to several journals.

Denise Grant conducts the Wind Ensemble, coordinates the graduate wind conducting program, and teaches courses in conducting and music education at the University of Toronto, where she has earned a reputation for her innovative programming and sensitive interpretation of a wide variety of works. She earned her Ph.D. at the University of Minnesota where she studied conducting with Craig Kirchoff.

Dr. Grant was formerly the director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. She is a strong advocate for music education and her professional activities attest to her dedication to school band programs. Dr. Grant maintains an active schedule nationally as a guest conductor and adjudicator and will be the music director of the 2004 National Youth Band of Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretations of diverse works. Currently, she performs with the University of Toronto Faculty Saxophone Quartet.

Dr. Grant has professional affiliations with the College Band Directors National Association, Canadian Music Educators Association, and the Canadian Band Association (CBA). In addition, she serves as the National Chairperson for Canada to the World Association of Symphonic Bands and Ensembles. She has had articles published in several journals and is the founding editor of the new national journal for the CBA, *Canadian Winds*.



Faculty of Music Presents

WIND ENSEMBLE

DENISE GRANT, CONDUCTOR

A Canadian Landscape

**Friday, 26 March 2004
8 pm. MacMillan Theatre**

Edward Johnson Building, 80 Queen's Park
\$13 (\$7 students/seniors)

Box Office: 416-978-3744

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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